


MUSIC - UNIVERSITY OF TORONTO



3 1761 03749 2493

QUILTER
TO JULIA

M
1621
Q54
op. 8

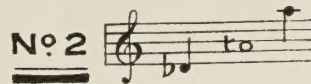
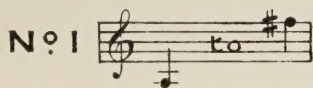


Digitized by the Internet Archive
in 2023 with funding from
University of Toronto

<https://archive.org/details/tojuliasixlyrics00quil>

286-5
Q6

387

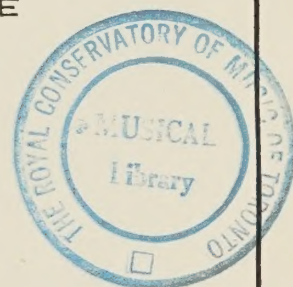


TO
Gervase Elwes.

TO JULIA

THE BRACELET
THE MAIDEN BLUSH
TO DAISIES

THE NIGHT PIECE
JULIA'S HAIR
CHERRY RIPE



Six Lyrics
OF
ROBERT HERRICK

Set to Music by

ROGER QUILTER.

(OPUS 8)

PRICE 5/- NET

ARRANGEMENTS BY THE COMPOSER PRICE 2/- NET, EACH.
"TO DAISIES," CELLO & PIANO; "CHERRY RIPE," VIOLIN & PIANO.
"JULIA'S HAIR," CELLO (OR VIOLIN) & PIANO.

BOOSEY & Co.
LIMITED

Roger Quilter
2942
22. 11. 18.

BOOSEY & HAWKES, LTD.
295 REGENT STREET,
LONDON, W. 1

BOOSEY, HAWKES, BELWIN, INC.
43-47 WEST 25th STREET,
NEW YORK CITY

BOOSEY & HAWKES (CANADA) LTD.
10^a SHUTER STREET
TORONTO.

BOOSEY & HAWKES (Aust.) PTY. LTD.
NATIONAL BUILDING, 250 PITT STREET,
SYDNEY

M
1621
Q54
op. 8

CONTENTS.



	PAGE
PRELUDE	1
THE BRACELET	2
THE MAIDEN BLUSH	6
TO DAISIES	8
THE NIGHT PIECE	11
JULIA'S HAIR	18
INTERLUDE	20
CHERRY RIPE	21



TO JULIA

THE BRACELET

WHY I tie about thy wrist,
Julia. this my silken twist,
For what other reason is't
But to show thee how in part
Thou my pretty captive art?
But thy bondslave is my heart:
'Tis but silk that bindeth thee;
Knap the thread, and thou art free.
But 'tis otherwise with me:
I am bound, and fast bound so
That from thee I cannot go;
If I could I would not so.

THE MAIDEN BLUSH

So look the mornings when the sun
Paints them with fresh vermilion:
So cherries blush, and Kathern pears,
And apriocks in youthful years;
So corals look more lovely red,
And rubies lately polishèd:
So purest diaper doth shine,
Stained by the beams of claret wine:
As Julia looks when she doth dress
Her either cheek with bashfulness.

TO DAISIES.

SHUT not so soon: the dull-eyed night
Has not as yet begun
To make a seizure on the light,
Or to seal up the sun.
No marigolds yet closèd are,
No shadows great appear,
Nor doth the early shepherd's star
Shine like a spangle here
Stay but till my Julia close
Her life-begetting eye;
And let the whole world then dispose
Itself to live or die.

THE NIGHT-PIECE.

HER eyes the glow-worm lend thee,
The shooting stars attend thee;
And the elves also,
Whose little eyes glow
Like the sparks of fire, befriend thee.
No will-o'-the-wisp mislight thee,
Nor snake or slow-worm bite thee;
But on, on thy way
Not making a stay,
Since ghost there's none to affright thee.
Let not the dark thee cumber;
What though the moon does slumber?
The stars of the night
Will lend thee their light,
Like tapers clear without number.
Then, Julia, let me woo thee,
Thus, thus to come unto me;
And when I shall meet
Thy silvery feet,
My soul I'll pour into thee.

JULIA'S HAIR.

DEW sat on Julia's hair,
And spangled too,
Like leaves that laden are
With trembling dew;
Or glittered to my sight,
As when the beams
Have their reflected light
Danced by the streams.

CHERRY-RIPE.

"Cherry-ripe, ripe, ripe," I cry,
"Full and fair ones; come and buy."
If so be you ask me where
They do grow, I answer: "There,
Where my Julia's lips do smile;
There's the land, or cherry-isle,
Whose plantations fully show
All the year where cherries grow."

TO JULIA.

Prelude.

Moderato tranquillo e con tenerezza (♩ = 69)

Piano.

mp

poco cresc.

f

poco rall.

mp rall.

The musical score is written for piano in D major (two sharps) and common time. It consists of four systems of two staves each. The first system begins with a piano (Piano.) instruction and a mezzo-piano (*mp*) dynamic. The second system includes a *poco cresc.* (poco crescendo) marking. The third system features a forte (*f*) dynamic. The fourth system includes a *poco rall.* (poco rallentando) marking, followed by a mezzo-piano (*mp*) dynamic and a *rall.* (rallentando) instruction. The score is characterized by flowing sixteenth and thirty-second note passages, often beamed together, and sustained chords. The tempo is marked 'Moderato tranquillo e con tenerezza' with a quarter note equal to 69 beats per minute (♩ = 69). The key signature remains D major throughout.

Original keys.

Copyright 1906 by Boosey & Co.

THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION
OF THESE COMPOSITIONS IS STRICTLY PROHIBITED
PRINTED IN ENGLAND

H. 4983.

The Bracelet.

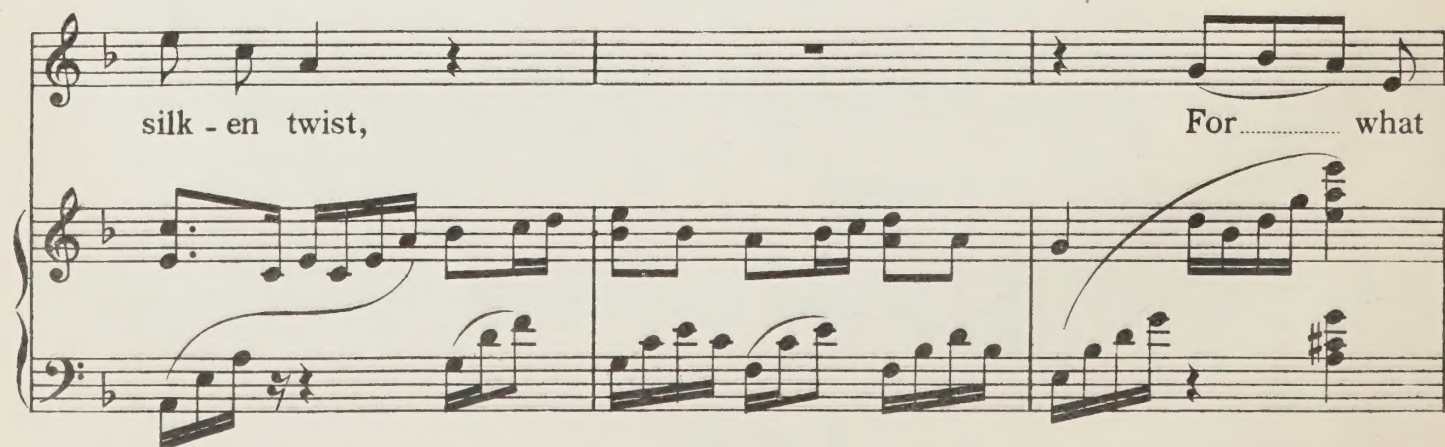
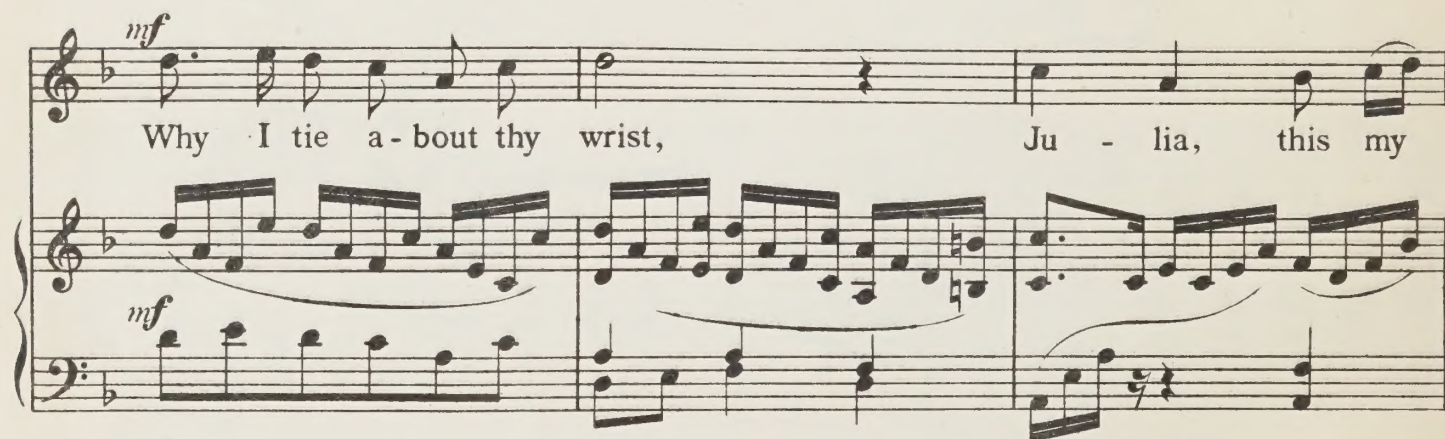
Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 1.

Allegro con moto. ♩ = 84.

Piano.

p



o - ther rea - son is't, But to

shew thee how in part Thou my pret - ty cap - - tive

art?..... But thy bond - slave is my heart.

rit.

p
'Tis but silk that bind - eth thee,

p a tempo.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a half note G4, followed by eighth notes A4, Bb4, and C5, then a half note D5, and ends with a half note E5. The piano accompaniment is in bass clef, starting with a half note G3, followed by eighth notes A3, Bb3, and C4, then a half note D4, and ends with a half note E4. The tempo marking 'p a tempo.' is placed below the piano staff.

Knap the thread and thou art free

This system contains the next two staves of music. The vocal line continues with a half note F4, followed by eighth notes G4, A4, and Bb4, then a half note C5, and ends with a half note D5. The piano accompaniment continues with a half note E4, followed by eighth notes F4, G4, and A4, then a half note Bb4, and ends with a half note C5.

But 'tis o - ther - wise with

This system contains the next two staves of music. The vocal line has a whole rest for the first two measures, followed by a half note D5, then eighth notes C5 and Bb4, and ends with a half note A4. The piano accompaniment continues with a half note D4, followed by eighth notes E4, F4, and G4, then a half note A4, and ends with a half note Bb4.

me: I am bound, and fast bound

mf

This system contains the final two staves of music. The vocal line has a whole rest for the first two measures, followed by a half note D5, then eighth notes C5 and Bb4, and ends with a half note A4. The piano accompaniment continues with a half note D4, followed by eighth notes E4, F4, and G4, then a half note A4, and ends with a half note Bb4. The dynamic marking 'mf' is placed below the piano staff.

molto cresc.

so That from thee I can - - not go; If I

molto cresc.

could I would not so.

ff

rit. a tempo. mp espress.

poco rit. sff sff

II. The Maiden Blush.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 2.

Moderato semplice (♩ = 80)

Voice. *mp* So look the morn - ings

Piano. *mp* *p*

when the sun Paints them with fresh ver - mil - i - on:

So cher-ries blush, and Kath-ern pears,.... And a - pri-cocks in youth-ful

years; So cor-als look more love-ly red, And

poco cresc. *poco cresc.*

dolce.

ru - bies late - ly polish-ed:..... So pur - - est

poco rit.

poco cresc. *espressivo.*

di - a-per doth shine,..... Stain'd by the beams..... of clar-et wine: As

L.H. R.H.

Ju - lia looks when she doth dress..... Her ei-ther cheek, her ei - ther

mf

cheek with bash - - - ful - ness.....

p a tempo. *poco rit.*

III.

To Daisies.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 3.

Andante sostenuto (♩ = 48)

Voice.

Piano.

mp

mp

Shut not so soon: the dull-eyed night Has not as yet be -

- gun

To make a seiz - ure on the light,

largamente.

Or to seal up the sun. No

mar - i - gonds yet clos-ed- are, No sha-dows great ap -

mf

- pear, Nor doth the ear - ly shap - herds star

cresc.

Shine like a span - gle here.

mf *dim.*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features various musical notations including triplets, chords, and dynamic markings.

p Stay..... but till my Ju-lia close Her life be-get - - ting

p

eye; And let the whole world then dis - pose..... It -

molto cresc.

molto cresc.

largamente.

- self to live,..... to live or die.....

dim e poco rit. *p*

poco rit. *a tempo. espressivo.* *mp*

p *dim.* *poco rit.* *pp*

8 8

IV.

The Night Piece.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No 4.

Molto allegro e leggiero (♩ = 100)

Voice.

Piano.

p

p

Her eyes the glow - worm

lend thee, The shoot - ing stars at - tend thee; And the

elves al - so, Whose lit - tle eyes glow Like the sparks of fire, the

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

sparks, the sparks of

This system contains the next two staves of music. The vocal line continues with a long note followed by a dotted line. The piano accompaniment features a more active melody. The lyrics are written below the vocal staff.

fire, ba - friend thee.

This system contains the next two staves of music. The vocal line has a long note followed by a dotted line. The piano accompaniment includes a dynamic marking of *p* (piano). The lyrics are written below the vocal staff.

No will - o' - the - wisp mis - light thee, Nor

This system contains the final two staves of music on this page. The vocal line has a long note followed by a dotted line. The piano accompaniment continues with a steady rhythm. The lyrics are written below the vocal staff.

snake or slow - worm bite thee; But on, on thy way Not

mak - ing a stay, Since ghost, since ghost

cresc.

there's none to af - fright thee.

mf

p L. H.

mf

Let not the dark thee cum - ber; What though the moon does

mf

slum - - ber? The stars of the night Will

cresc.

lend thee their light, Like ta - pers clear with - out

cresc.

num - - ber.

Then,

cresc. *poco rit.*

largo con molto espressione.

Ju - - lia, let me woo thee, Thus,

f *largo e molto espressivo.* *L.H.*

mf

thus to come un - to

mf

a tempo.
mp

me; And when I shall meet Thy

a tempo.
mp

poco cresc.

sil - ver - y feet, My soul,

cresc.

cresc.

f *largamente.*

my soul

f *largamente.*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "I'll pour in - to". Above the vocal line, a hairpin indicates a tempo change from *rit:* to *a tempo.*. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking and a *rit:* to *a tempo.* hairpin.

Second system of the musical score. The vocal line continues with the lyric "thee.". The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

Third system of the musical score. The piano accompaniment features a *poco accel.* (poco accelerando) marking. An 8-measure rest is indicated in the vocal line.

Fourth system of the musical score. The piano accompaniment begins with a *p* (piano) dynamic marking and a crescendo hairpin. The system concludes with a double bar line.



V.

Julia's Hair.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 5.

Adagio misterioso (♩=40) *pp*

Voice. *pp*

Piano. *p* *rit.* *pp*

Dew sat on Ju - lia's

hair, And span - gled too,

Like leaves that la - den are With trem - bling

dew; Or glit-tered to my

mf

poco dim. sight, As when the beams Have their re-flect-ed

mp

light..... Danced by the streams.....

pp

ppp *morendo e rit.*

Interlude.

Andante con moto. (♩ = 69.)

Voice.

Piano.

mf

poco accel.

p

poco rit.

Allegro. (♩ = 96.)

ritardando

dim.

mf

attacca

Red.

** Red. **

VI. Cherry Ripe.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 6.

Allegro con brio. (♩ = 96.)

Piano.

f

mf

"Cher - - ry ripe, ripe," I cry,

mf

mp

"Full and fair ones, come and buy." If so be you ask me

p

cresc.

where..... They do grow, I an - swer: "There, Where my

Ju - - lia's lips do smile;

cresc.

There's the land, or cher - ry - isle,

mp poco agitato. *molto cresc.*

Whose plan-ta - tions ful - ly show All the year where cher - ries

mp *molto cresc.*

f

grow." "Cher - ry ripe, ripe," I cry, "Full and

poco rit.

fair ones, come and buy, come and buy."

poco rit. *mf a tempo*

mp poco meno allegro

"Where my Ju - - lia's lips do smile;....."

p

cresc. *f poco rit.*

There's the land, or cher - ry - isle, there's the land, or

p poco rit. *f*

cher - - ry isle."

tranquillo e espressivo

mf

Tempo I.

f
'Cher - ry ripe,

mf *cresc.* *f*

ripe," I cry, "Full and fair ones,

mp
come and buy." If so be you ask me where They do

p

con abbandono
grow, I an-swer: "There, Where my Ju - - lia's lips do

cresc.

cresc.

smile; There's the land, or cher - ry - isle;

cresc.

mp molto cresc.

Whose plan - ta - tions ful - ly show All the

mp molto cresc.

ff appassionato

year where cher - ries grow." "Cher - ry

ff

ripe, ripe," I cry; "Full and

ff molto rall.

fair ones; come and buy, come... and

ff molto rall.

buy... *a tempo.*

f

poco accel.

poco allargando

allegro marcato

ff

ff

ff

8

8

FIFTY MODERN ENGLISH SONGS

SELECTED BY AND PUBLISHED FOR
THE SOCIETY OF ENGLISH SINGERS

Price 7/6 net, paper cover
Also in limp, gilt; price 10/6 net

TITLES	WORDS	MUSIC
BELLS OF CLERMONT TOWN (THE)	<i>Hilaire Belloc</i>	<i>A. M. Goodhart</i>
BIRD OF BLUE	" <i>Chrystabel</i> "	<i>Ed. German</i>
BIRDS IN THE HIGH HALL GARDEN	<i>Tennyson</i>	<i>A. Somervell</i>
BOAT SONG	<i>W. Herries Pollock</i>	<i>C. V. Stanford</i>
CAROL OF THE SKIDDAW YOWES	<i>Ernest Casson</i>	<i>Ivor Gurney</i>
COME INTO THE GARDEN, MAUD	<i>Tennyson</i>	<i>A. Somervell</i>
CORINNA'S GOING A-MAYING	<i>Herrick</i>	<i>Ernest Walker</i>
CRABBED AGE AND YOUTH	<i>Shakespeare</i>	<i>Maude V. White</i>
CUTTIN' RUSHES	<i>Moirá O'Neill</i>	<i>C. V. Stanford</i>
DAINTY LITTLE MAIDEN	<i>Tennyson</i>	<i>A. Somervell</i>
DIAPHENIA	<i>H. Constable</i>	<i>Harold Samuel</i>
ELDORADO	<i>Edgar Allan Poe</i>	<i>F. Walthew</i>
FAIRY BOAT (THE)	<i>Annette Horey</i>	<i>Harold Samuel</i>
FAIRY LOUGH (THE)	<i>Moirá O'Neill</i>	<i>C. V. Stanford</i>
GRACE FOR LIGHT	<i>Moirá O'Neill</i>	<i>Hamilton Harty</i>
GREEN CORNFIELD (A)	<i>Christina Rossetti</i>	<i>Michael Head</i>
HYMN FOR AVIATORS (A)	<i>Mary C. D. Hamilton</i>	<i>C. Hubert H. Parry</i>
IN SUMMER-TIME ON BREDON	<i>A. E. Housman</i>	<i>A. Somervell</i>
I WILL GO WITH MY FATHER A-PLOUGHING	<i>S. MacCathmhaoil</i>	<i>Ivor Gurney</i>
JOHNEEN	<i>Moirá O'Neill</i>	<i>C. V. Stanford</i>
LADS IN THEIR HUNDREDS (THE)	<i>A. E. Housman</i>	<i>A. Somervell</i>
LOVE ON MY HEART FROM HEAVEN FELL	<i>Robert Bridges</i>	<i>Clive Carey</i>
LOVE'S PHILOSOPHY	<i>Shelley</i>	<i>Roger Quilter</i>
LULLABY (A)	<i>Thomas Dekker</i>	<i>C. V. Stanford</i>
MAGDALEN	<i>H. Kingsley</i>	<i>Caroline Maude</i>
MAIDEN BLUSH (THE)	<i>Herrick</i>	<i>Roger Quilter</i>
MISTRESS MINE	<i>Shakespeare</i>	<i>R. Walthew</i>
NANNY	<i>Thomas Percy</i>	<i>Harold Samuel</i>
NIGHT PIECE (THE)	<i>Herrick</i>	<i>Roger Quilter</i>
OCHONE, WHEN I USED TO BE YOUNG	<i>Geo. H. Jessop</i>	<i>C. V. Stanford</i>
OH! MY SWEETYNGE	<i>Anon.</i>	<i>Harold Samuel</i>
O MEN FROM THE FIELDS	<i>Padriac Colum</i>	<i>Herbert Hughes</i>
OPHELIA'S SONG	<i>Shakespeare</i>	<i>Maude V. White</i>
OULD LAD (THE)	<i>Moirá O'Neill</i>	<i>Hamilton Harty</i>
RAIN, IT RAINETH EVERY DAY (THE)	<i>Shakespeare</i>	<i>C. V. Stanford</i>
ROW, BURNIE, ROW	<i>Walker C. Smith</i>	<i>H. Burgess Weston</i>
SCYTHE SONG	<i>Riccardo Stephens</i>	<i>Hamilton Harty</i>
SEE WHERE MY LOVE A-MAYING GOES	<i>XVII Century</i>	<i>C. A. Lidgely</i>
SINCE THOU, O FONDEST	<i>Robert Bridges</i>	<i>Samuel Liddle</i>
SPLENDOUR FALLS (THE)	<i>Tennyson</i>	<i>Richard Walthew</i>
SPRING SONG (A)	<i>Shakespeare</i>	<i>C. Hubert H. Parry</i>
SUNNY MARCH	<i>Norman Gale</i>	<i>C. A. Lidgely</i>
THERE'S A BOWER OF ROSES	<i>Tom Moore</i>	<i>C. V. Stanford</i>
TO THE SOUL	<i>Walt. Whitman</i>	<i>C. V. Stanford</i>
VILLANELLE	<i>Ernest Dowson</i>	<i>Cyril Scott</i>
VIRGIN'S CRADLE HYMN (THE)	<i>A. Charlton</i>	<i>Herbert Fryer</i>
WHITHER MUST I WANDER?	<i>R. L. Stevenson</i>	<i>R. Vaughan Williams</i>
WIDOW BIRD SAT MOURNING (A)	<i>Shelley</i>	<i>B. Luard Selby</i>
YOUNG LOVE LIES SLEEPING	<i>Christina Rossetti</i>	<i>A. Somervell</i>
YOUTH AND LOVE	<i>R. L. Stevenson</i>	<i>R. Vaughan Williams</i>
Additional Song		
SIGH NO MORE, LADIES	<i>Shakespeare</i>	<i>Frederick Keel</i>

BOOSEY & CO., LTD.

SOLE SELLING AGENTS:

BOOSEY & HAWKES, LTD., 295, Regent Street, London, W.1.

SONGS THAT WILL LIVE FOR EVER

These world-famous Ballads are still the best investment for the professional or amateur vocalist.

Published at 2/- net EACH, in keys to suit all voices

TITLE	KEYS	Compass of Lowest Key	COMPOSER
Abide with me	C, D flat, E flat, E, F	G to E	Samuel Liddle
*Absent	E flat, F, G, A flat, B flat	B flat to C	J. W. Metcalf
As you pass by	B flat, C, D, E flat	B flat to D	Kennedy Russell
At Dawning	E, F, G flat, A flat, A	B to D sharp	C. Wakefield Cadman
*Bird of Love Divine	E flat, F, G, A flat	B flat to E flat	Haydn Wood
Bless this house	B flat, C, E flat	A to E flat	May H. Brabe
Break o' Day	B flat, C, E flat	C to F	Wilfred Sanderson
Carnival, The	B flat, C, D flat, E flat	A to D	J. L. Molloy
Daddy	F, G, A flat	C to D	A. H. Behrend
Danny Boy	C, D, E flat	A to E	Arr. by F. E. Weatherley
Deathless Army, The	A, B flat, D	A to D	H. Trotère
*Down the vale	C, D flat, E flat, F, G	A to C	F. L. Moir
Drake goes west	C, D, F	G to D	Wilfred Sanderson
Father O'Flynn	A flat, B flat, C	A flat to E flat	C. Villiers Stanford
Flight of Ages, The	G, A flat, B flat, C	B to D	Frederick Bevan
Friend o' Mine	F, G, A flat, B flat, C	B flat to C	Wilfred Sanderson
Glorious Devon	C, D, F	B to D	Edward German
Holy City, The	A flat, B flat, C, D flat	C to E flat	Stephen Adams
Hills of Donegal	A, B flat, C	A to E	Wilfred Sanderson
If I might come to you	F, G, A flat, B flat, C	C to C	W. H. Squire
I hear you calling me	G, A flat, B flat, C	D to E	Charles Marshall
In an Old-fashioned Town	C, D, E flat, F, G	A to D	W. H. Squire
Kashmiri Song	B flat, C, D	B flat to D	Amy Woodforde-Finden
*Kerry Dance, The	E flat, F	C to F	J. L. Molloy
Land of Hope and Glory	B flat, C, D	C to E	Edward Elgar
Last Watch, The	D, F, G	D to E	Ciro Pinsuti
Leanin'	F, G	B to D	T. C. Sterndale Bennett
Less than the Dust	A minor, C minor	A to D	Amy Woodforde-Finden
Lost Chord, The	E flat, F, G, A flat, A	B flat to E flat	Arthur Sullivan
*Love's Old Sweet Song	E flat, F, G	A to C	J. L. Molloy
Macushla	F, A flat, B flat	C to E flat	D. Macmurrrough
Mighty like a Rose	F, G, A	C to D	Ethelbert Nevin
*Mountain Lovers	B flat, C, D flat, E flat, F	B flat to D	W. H. Squire
My ain Folk	D flat, E flat, F, G	A flat to D flat	Laura G. Lemon
My Dear Soul	A flat, B flat, C	A flat to E flat	Wilfred Sanderson
My Old Shako	B flat, C, E flat	B flat to D	H. Trotère
My Ships	C, D	B flat to F	A. Barratt
Nearer my God to Thee	F, G, A flat	C to F	Lewis Carey
Nirvana	B flat, C, D, E flat	C to E flat	Stephen Adams
On the Road to Mandalay	B flat, C, E flat	A flat to D	Oley Speaks
Prayer Perfect, The	E flat, F, G	C to E flat	Oley Speaks
River of Years, The	E flat, F, G	B flat to E flat	Theo Marzials
Rosary, The	B flat, B, C, D flat, E flat, F	C to D	Ethelbert Nevin
Shipmates o' Mine	F, G, A	G to D	Wilfred Sanderson
Star of Bethlehem	E flat, F, G, A flat	B flat to E flat	Stephen Adams
Sunshine and Rain	F, G, A	A to D	J. Blumenthal
Sylvia	E flat, F, G	B flat to E flat	Oley Speaks
Temple Bells	D minor, E minor	C to F	Amy Woodforde-Finden
There's a land	D, E flat, F, G	A to D	Frances Allitsen
Thora	D, E flat, F, G	A to D	Stephen Adams
Till I wake	E flat, F	C to E flat	Amy Woodforde-Finden
Tommy Lad	C, D, E flat	A to D	E. J. Margetson
Trumpeter, The	F, G, A, C	A to C	J. Airlie Dix
Two Little Words	C, E flat	C to E	May H. Brabe
*Until	D flat, E flat, F, G	B flat to E flat	Wilfred Sanderson
Up from Somerset	B flat, C, D	A flat to C	Wilfred Sanderson
Valley of Laughter	E flat, F, G	C to F	Wilfred Sanderson
Veteran's Song, The	C, D, E flat, F	C to D	Stephen Adams
When you come home	D, E flat, F	A to D	W. H. Squire
Yeoman's Wedding Song (The)	G, A, B flat	C to D	Prince Poniatowski

(*) Also published as a Vocal Duet



ON SALE AT ALL MUSIC SELLERS
COMPLETE SONG CATALOGUE SENT ON REQUEST



BOOSEY & HAWKES, Ltd.,

295, Regent Street,
London, W.1

Boosey, Hawkes, Belwin, Inc.
43-47, West 23rd Street, New York City

Editions Hawkes
16, rue du Faubourg, St.-Denis, Paris 10e

Boosey & Hawkes (Aust.) Pty. Ltd.
National Building, 250, Pitt Street, Sydney

M
1621
Q54
op.8

Quilter, Roger
[To Julia]
To Julia

AZS 2907

UNIVERSITY OF TORONTO

EDWARD JOHNSON
MUSIC LIBRARY

